

Dietrich Buxtehude

(1637-1707)

28 Chorale Preludes

Arranged for Four Recorders

by
Christian Mondrup

Score

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Ach Herr, mich armen Sünder

BuxWV 178

Transposed a fourth up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

25

S

A

T

B

31

S

A

T

B

38

S

A

T

B

Ach Herr, mich ar - men sün - der, straff nicht in dei - nem zorn!
Dein'n ern - sten grimm doch lin - der, sonst ists mit mir ver - lohn!

Ach Herr, wollst mir ver - ge - ben mein sünd, und gnä - dig - seyn, daß
ich - mög e - wig le - ben, ent - fliehn der höl - len - pein. _____

Tune based on: Apel 1832, no. 23a, text: *Lübeckisches Gesangbuch* 1726, no. 115

Author: Cyriakus Schneegaß (1546–1597)

English translation:

Ah Lord, poor sinner that I am,
do not punish me in your rage,
but soften your stern wrath
otherwise I am lost.
Ah Lord, may it be your will to forgive
my sin and be merciful
so that I may live for ever
and flee from the pains of hell.

Source: *Bach Cantatas Website* n.d.

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Christ unser Herr zum Jordan kam

BuxWV 180

Transposed a fourth up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

17

S

A

T

B

21

S

A

T

B

26

S

A

T

B

31

S

A

T

B

36

S

A

T

B

41

S

A

T

B

45

S

A

T

B

50

S

A

T

B

Christ un - ser Herr zum jor-dan kam nach sei - nes Va-ters wil - len
 Von sanct Jo - hanns die auf - fe nahm, sein werck und amt zu er - fül - len. Da
 wolt er stiff-ten uns ein bad, zu wa-schen uns von sün - den, Er - säuf-fen auch den
 bit-tern tod, durch sein selbst blut und wun - den: Es galt ein neu-es le - ben.

Tune based on: Müller 1718, no. 52, text: *Lübeckisches Gesangbuch* 1726, no. 86

Author: Martin Luther (1483–1546)

English translation:

Christ our Lord came to the Jordan
 in accordance with his Father's will,
 received baptism from Saint John
 to fulfil his work and ministry;
 by this he wanted to establish for us a bath
 to wash us from our sins,
 and also to drown bitter death
 through his own blood and wounds;
 this meant a new life.

Source: *Bach Cantatas Website* n.d.

Der Tag, der ist so freudenreich

BuxWV 182

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

15

S

A

T

B

19

S

A

T

B

23

S

A

T

B

26

S

A

T

B

29

S

A

T

B

33

S

A

T

B

37

S

A

T

B

41

S

A

T

B

45

S

A

T

B

49

S

A

T

B

53

S

A

T

B

57

S

A

T

B

Der tag der ist so freu - den - reich al - ler cre - a - tu - re.
Denn Got - tes Sohn vom Him - mel - reich ü - ber die na - tu - re.
Von ei - ner jung - frau ist ge - bohrn: Ma - ri - a du bist _ aus - er - kohn,
daß du mut - ter wä - rest, was ge - schah so wun - der - lich,
Got - tes Sohn vom him - mel - reich, der ist _ mensch ge - boh - ren.

Tune based on: Graupner 1728, no. 59, text: *Lübeckisches Gesangbuch* 1726, no. 7

Author: Martin Luther (1483–1546)

English translation:

Christian folk, a day of joy
Bid ye one another,
Birthday of a Kingly Boy,
Virgin is His mother.
'Tis a Child of wonderment,
All delight in Him is pent
By our human nature;
But what speech of man may spell,
Or what music utter well,
Our Divine Creator.

Source: *Bach Cantatas Website* n.d.

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Durch Adams Fall ist ganz verderbt
BuxWV 183

Descant

Treble

Tenor

Bass

5

S

A

T

B

9

S

A

T

B

13

S

A

T

B

18

S

A

T

B

Measures 18-21 of a SATB choir setting. The Soprano part has rests in measures 18 and 19, then enters in measure 20. The Alto and Tenor parts have melodic lines with various ornaments, including a trill in measure 21. The Bass part provides a steady accompaniment.

22

S

A

T

B

Measures 22-25 of a SATB choir setting. The Soprano part has a melodic line with a trill in measure 22. The Alto and Tenor parts have melodic lines. The Bass part provides a steady accompaniment.

26

S

A

T

B

Measures 26-29 of a SATB choir setting. The Soprano part has a melodic line with a trill in measure 26. The Alto and Tenor parts have melodic lines. The Bass part provides a steady accompaniment.

30

S

A

T

B

Measures 30-33 of a SATB choir setting. The Soprano part has a melodic line with a trill in measure 30. The Alto and Tenor parts have melodic lines. The Bass part provides a steady accompaniment.

34

S

A

T

B

38

S

A

T

B

42

S

A

T

B

46

S

A

T

B

Durch A - dams fall ist ganz ver - derbt mensch - lich na - tur und we - sen,
 Das - selb giff't ist auf uns ge - erbt: daß wir nicht kunt'n ge - ne - sen
 ohn Got - tes trost, der uns er - löst hat von dem gros - sen scha - den, dar -
 ein die schlang E - vam be - zwang, Gotts zorn auf sich zu la - den.

Tune based on: Graupner 1728, no. 52, text: *Lübeckisches Gesangbuch* 1726, no. 121

Author: Lazarus Spengler (1479–1534)

English translation:

Through Adam's fall human nature
 and character is completely corrupted,
 the same poison has been inherited by us,
 so that we would not be able to recover health
 without comfort from God, who has redeemed us
 from the great harm
 that was done when the serpent overcame Eve
 and led her to bring God's wrath upon herself.

Source: *Bach Cantatas Website* n.d.

Ein feste Burg ist unser Gott

BuxWV 184

Transposed a fourth up

Descant

Treble

Tenor

Bass

4

S

A

T

B

8

S

A

T

B

12

S

A

T

B

16

S

A

T

B

19

S

A

T

B

23

S

A

T

B

26

S

A

T

B

30

S

A

T

B

34

S

A

T

B

38

S

A

T

B

42

S

A

T

B

45

S

A

T

B

49

S

A

T

B

52

S

A

T

B

56

S

A

T

B

Ein fes - te burg ist un - ser Gott, ein gu - te wehr und waf - fen, fen, der
 Er hilfft uns frey aus al - ler noht, die uns jetzt hat be - trof -

alt bö - se feind mit ernst ers jetzt meynt: groß macht und viel
 list, sein grau-sam rüs - tung ist: auf er - den nicht seins glei - - chen.

Tune based on: Apel 1832, no. 47, text: *Lübeckisches Gesangbuch* 1726, no. 226

Author: Martin Luther (1483–1546)

English translation:

A sure stronghold our God is He,
 A trusty shield and weapon;
 Our help He'll be and set us free
 From every ill can happen.
 That old malicious foe
 Means us deadly woe;
 Armed with might from hell
 And deepest craft as well,
 On earth is not his fellow.

Source: *Bach Cantatas Website* n.d.

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Erhalt uns, Herr, bei deinem Wort
BuxWV 185

Descant

Treble

Tenor

Bass

4

S

A

T

B

8

S

A

T

B

12

S

A

T

B

16

S

A

T

B

This system contains measures 16 through 19 of a musical score. The Soprano (S) part begins in measure 16 with a melodic line of eighth and sixteenth notes, followed by a half note and a quarter note, then rests in measures 17 and 18, and a final quarter note in measure 19. The Alto (A) part has a half note in measure 16, a half note in measure 17, and a quarter note in measure 18, followed by a quarter rest and a half note in measure 19. The Tenor (T) part has a half note in measure 16, a half note in measure 17, and a quarter note in measure 18, followed by a quarter rest and a half note in measure 19. The Bass (B) part has a half note in measure 16, a half note in measure 17, and a quarter note in measure 18, followed by a quarter rest and a half note in measure 19.

20

S

A

T

B

This system contains measures 20 through 23 of a musical score. The Soprano (S) part has a half note in measure 20, a half note in measure 21, and a quarter note in measure 22, followed by a quarter rest and a half note in measure 23. The Alto (A) part has a half note in measure 20, a half note in measure 21, and a quarter note in measure 22, followed by a quarter rest and a half note in measure 23. The Tenor (T) part has a half note in measure 20, a half note in measure 21, and a quarter note in measure 22, followed by a quarter rest and a half note in measure 23. The Bass (B) part has a half note in measure 20, a half note in measure 21, and a quarter note in measure 22, followed by a quarter rest and a half note in measure 23.



Tune based on: Müller 1718, no. 53, text: *Lübeckisches Gesangbuch* 1726, no. 227

Author: Martin Luther (1483–1546)

English translation:

Preserve us, Lord, with your word,
and control the murderous rage of the Pope and the Turks,
who would want to cast down Jesus Christ, your son,
From his throne

Source: *Bach Cantatas Website* n.d.

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Es ist das Heil uns kommen her

BuxWV 186

Transposed a fourth up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

24

S

A

T

B

29

S

A

T

B

35

S

A

T

B

40

S

A

T

B

Es ist das heyl uns kom-men her aus gnad und lau - ter gü - te; Der glaub sieht
 Die wer-cke hel-ffen nim-mer - mehr, sie mö - gen nicht be - hü - ten:

Je-sum Chri-stum an, der hat gnug für uns all ge - than, — er ist der mitt-ler wor - den.

Tune based on: Bronner 1721, no. 362, text: *Lübeckisches Gesangbuch* 1726, no. 122

Author: Paul Speratus (1489–1551)

English translation:

Salvation has come to us
 from grace and sheer kindness
 Works never help,
 they cannot protect us.
 Faith looks towards Jesus Christ
 who has done enough for all of us.
 He has become our mediator.

Source: *Bach Cantatas Website* n.d.

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Es spricht der Unweisen Mund wohl

BuxWV 187

Transposed a fourth up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

15

S

A

T

B

18

S

A

T

B

21

S

A

T

B

25

S

A

T

B

28

S

A

T

B

31

S

A

T

B

35

S

A

T

B

39

S

A

T

B

Es spricht der un - wei - sen mund wol, den rech - ten Gott wir mey - nen; Ihr we - sen
Doch ist ihr herz un - glau - bens voll, mit that sie ihn ver - nei - nen:

ist ver - der - bet zwar, für Gott ist es ein greu - el gar, es thut ihr kei - ner kein - gut.

Tune based on: Graupner 1728, no. 73, text: *Lübeckisches Gesangbuch* 1726, no. 225

Author: Martin Luther (1483–1546)

English translation:

The mouth of fools doth God confess,
But while their lips draw nigh Him,
Their heart is full of wickedness,
And all their deeds deny Him.
Corrupt are they, and every one
Abominable works hath done;
There is not one well-doer.

Source: *Bach Cantatas Website* n.d.

Gelobet seist du, Jesu Christ

BuxWV 189

Transposed a fourth up

Descant

Treble

Tenor

Bass

This block contains the instrumental introduction for the Descant, Treble, Tenor, and Bass parts. The music is in C major, 4/4 time. The Descant part starts with a melodic line in the treble clef. The Treble, Tenor, and Bass parts enter with a rhythmic pattern of eighth notes.

S

A

T

B

This block contains the vocal entry for the Soprano, Alto, Tenor, and Bass parts. The music is in C major, 4/4 time. The Soprano part starts with a melodic line in the treble clef. The Alto, Tenor, and Bass parts enter with a rhythmic pattern of eighth notes.

S

A

T

B

This block contains the vocal continuation for the Soprano, Alto, Tenor, and Bass parts. The music is in C major, 4/4 time. The Soprano part continues with a melodic line in the treble clef. The Alto, Tenor, and Bass parts continue with a rhythmic pattern of eighth notes.

S

A

T

B

This block contains the vocal continuation for the Soprano, Alto, Tenor, and Bass parts. The music is in C major, 4/4 time. The Soprano part continues with a melodic line in the treble clef. The Alto, Tenor, and Bass parts continue with a rhythmic pattern of eighth notes.

16

S

A

T

B

20

S

A

T

B

23

S

A

T

B

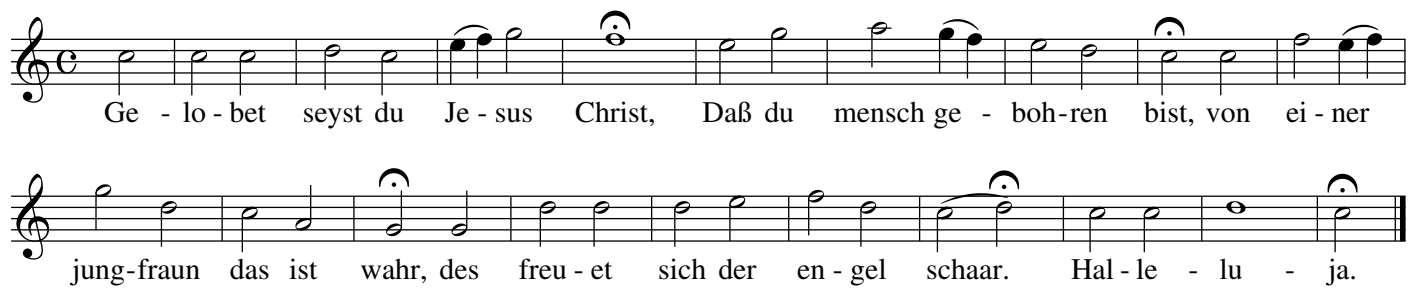
26

S

A

T

B



Tune based on: Müller 1718, no. 8, text: *Lübeckisches Gesangbuch* 1726, no. 4

Author: Martin Luther (1483–1546)

English translation:

Praised be you, Jesus Christ
that you have been born as a man
from a virgin – this is true –
at which the host of angels rejoices.

Source: *Bach Cantatas Website* n.d.

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Gott der Vater wohn uns bei

BuxWV 190

Transposed a fourth up

Descant

Treble

Tenor

Bass

5

S

A

T

B

9

S

A

T

B

13

S

A

T

B

17

S

A

T

B

Measures 17-20 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a trill on a dotted quarter note, followed by a half note rest. The Alto part has a quarter note, a dotted quarter note, and a half note. The Tenor part has a dotted half note with an octave sign (8) below it, followed by a quarter note. The Bass part has a half note, a quarter note, and a dotted quarter note.

21

S

A

T

B

Measures 21-24 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a trill on a dotted quarter note, followed by a half note. The Alto part has a quarter note, a dotted quarter note, and a half note. The Tenor part has a dotted half note with an octave sign (8) below it, followed by a quarter note. The Bass part has a half note, a quarter note, and a dotted quarter note.

26

S

A

T

B

Measures 26-30 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a trill on a dotted quarter note, followed by a half note. The Alto part has a quarter note, a dotted quarter note, and a half note. The Tenor part has a dotted half note with an octave sign (8) below it, followed by a quarter note. The Bass part has a half note, a quarter note, and a dotted quarter note.

31

S

A

T

B

Measures 31-35 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a trill on a dotted quarter note, followed by a half note. The Alto part has a quarter note, a dotted quarter note, and a half note. The Tenor part has a dotted half note with an octave sign (8) below it, followed by a quarter note. The Bass part has a half note, a quarter note, and a dotted quarter note.

36

S

A

T

B

Measures 36-39. The Soprano part features a trill on the final note of measure 37. The Bass part has an '8' below the staff in measure 36.

40

S

A

T

B

Measures 40-43. The Soprano part features a trill on the final note of measure 41. The Bass part has an '8' below the staff in measure 40.

44

S

A

T

B

Measures 44-47. The Soprano part features a trill on the final note of measure 45. The Bass part has an '8' below the staff in measure 44.

48

S

A

T

B

Measures 48-51. The Soprano part features a trill on the final note of measure 49. The Bass part has an '8' below the staff in measure 48.

Gott der va - ter wohn uns bey, und laß uns nicht ver - der - ben! mach Für dem Teuf - fel
 uns von al - len Sün - den frey, und hilff uns se - lig ster - ben!

uns be - wahr, halt uns bey fes - tem glau - ben, und auf dich laß uns bau - en,

aus her - zen - grund ver - trau - en! Dir uns las - sen ganz und gar mit al - len rech - ten

Chris - ten, ent - fliehn des Teuf - fels lis - ten! mit waf - fen Gottes uns

rüs - ten, A - men. a - men das sey wahr: so sing - en wir Hal - le - lu - ja.

Tune based on: Bronner 1721, no. 175, text: *Lübeckisches Gesangbuch* 1726, no. 67

Author: Martin Luther (1483–1546)

English translation:

God the Father, be our Stay;
 O let us perish never!
 Cleanse us from our sins, we pray,
 And grant us life forever.
 Keep us from the evil one;
 Uphold our faith most holy;
 Grant us to trust Thee solely
 With humble hearts and lowly.
 Let us put God's armor on,
 With all true Christian running
 Our heav'nly race and shunning
 The devil's wiles and cunning
 Amen, amen! This be done;
 So sing we, Alleluia!

Source: *Bach Cantatas Website* n.d.

Herr Christ der einig Gottes Sohn

BuxWV 191

Transposed a minor third up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

16

S

A

T

B

19

S

A

T

B

23

S

A

T

B

27

S

A

T

B

31

S

A

T

B

34

S

A

T

B

38

S

A

T

B

Herr Christ der ei - nig Got-tes Sohn, Va - ters in e - wig - keit, Er ist der
aus sei - nem herzn ent - spros - sen, gleich wie ge - schrie-ben steht: mor-gen - ster - ne, sein'n glanz streckt er so fer - ne, für an-der-ster-nen klar.

Tune based on: Bronner 1721, no. 138, text: *Lübeckisches Gesangbuch* 1726, no. 124

Author: Elisabeth Kreuziger (ca.1500–1535)

English translation:

Lord Christ, God's only dear Son,
His from eternity,
Forth from the Father's heart sprung,
As in Scripture we see,
The Morning Star, He gleameth,
His light more brightly beameth
Than all stars in the sky.

Source: *Bach Cantatas Website* n.d.

Herr Christ der einig Gottes Sohn

BuxWV 192

Transposed a minor third up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

20

S

A

T

B

25

S

A

T

B

29

S

A

T

B

34

S

A

T

B

Herr Christ der ei - nig Got-tes Sohn, Va - ters in e - wig - keit, Er ist der
aus sei - nem herzn ent - spros - sen, gleich wie ge - schrie-ben steht: mor-gen - ster - ne, sein'n glanz streckt er so fer - ne, für an-der-n ster-nen klar.

Tune based on: Bronner 1721, no. 138, text: *Lübeckisches Gesangbuch* 1726, no. 124

Author: Elisabeth Kreuziger (ca.1500–1535)

English translation:

Lord Christ, God's only dear Son,
His from eternity,
Forth from the Father's heart sprung,
As in Scripture we see,
The Morning Star, He gleameth,
His light more brightly beameth
Than all stars in the sky.

Source: *Bach Cantatas Website* n.d.

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Herr Jesu Christ, ich weiss gar wohl

BuxWV 193

Descant

Treble

Tenor

Bass

6

S

A

T

B

11

S

A

T

B

16

S

A

T

B

21

S

A

T

B

27

S

A

T

B

32

S

A

T

B

37

S

A

T

B

Herr Je - su Christ ich weiß gar wohl, daß ich ein - mal muß
Wenn a - ber das ge - sche - hen soll, und wie ich werd ver -

ster - ben: dem lei - be nach, das weiß ich nicht, es steht al -
der - ben lein in dein'm ge - richt, du siehst mein letz - tes en - de.

Tune based on: Graupner 1728, no. 102, text: *Lübeckisches Gesangbuch* 1726, no. 245

Author: Bartholomäus Ringwaldt (1532–1599)

English translation:

Lord Jesus Christ, I know very well
That sometime I must die;
When, however, that will happen,
And how I shall perish bodily, I know not,
That is solely according to thy judgment;
Thou knowest mine uttermost end.

Source: Willmet 2007

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In dulci jubilo
BuxWV 197
Transposed a minor third up

Descant

Treble

Tenor

Bass

This system contains the instrumental introduction for the piece. It features four staves: Descant (treble clef), Treble (treble clef), Tenor (treble clef with an 8), and Bass (bass clef). The key signature is B-flat major (two flats) and the time signature is 3/2. The music begins with a half rest in the Treble staff, followed by a series of eighth and sixteenth notes in the other staves, creating a rhythmic pattern. The Descant staff has a half note followed by a quarter rest. The Treble staff has a half note followed by a quarter rest. The Tenor staff has a half note followed by a quarter rest. The Bass staff has a half note followed by a quarter rest.

S

A

T

B

This system contains the first vocal entry, measures 6 through 10. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 3/2. The Soprano staff begins with a half rest, followed by a series of eighth and sixteenth notes. The Alto staff has a half note followed by a quarter rest. The Tenor staff has a half note followed by a quarter rest. The Bass staff has a half note followed by a quarter rest.

S

A

T

B

This system contains the second vocal entry, measures 11 through 15. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 3/2. The Soprano staff begins with a half rest, followed by a series of eighth and sixteenth notes. The Alto staff has a half note followed by a quarter rest. The Tenor staff has a half note followed by a quarter rest. The Bass staff has a half note followed by a quarter rest.

S

A

T

B

This system contains the third vocal entry, measures 16 through 20. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 3/2. The Soprano staff begins with a half rest, followed by a series of eighth and sixteenth notes. The Alto staff has a half note followed by a quarter rest. The Tenor staff has a half note followed by a quarter rest. The Bass staff has a half note followed by a quarter rest.

21

S

A

T

B

Measures 21-25 of a SATB choir setting. The Soprano and Alto parts are mostly rests. The Tenor and Bass parts have melodic lines. The key signature has two flats (B-flat and E-flat).

26

S

A

T

B

Measures 26-30 of a SATB choir setting. All parts have melodic lines. The key signature has two flats (B-flat and E-flat).

31

S

A

T

B

Measures 31-36 of a SATB choir setting. Soprano and Alto parts have more active melodic lines. Tenor and Bass parts continue their lines. The key signature has two flats (B-flat and E-flat).

37

S

A

T

B

Measures 37-41 of a SATB choir setting. Soprano and Alto parts have long, sustained notes. Tenor and Bass parts have melodic lines. The key signature has two flats (B-flat and E-flat).

In dul - ci ju - bi - lo _____ nun sin - get und seyd froh. _____ Un - sers her - zens

won - ne liegt in prae - se - pi - o, _____ Und leuch - tet als die son - ne Ma -

tris in gre - mi - o, _____ Al - pha es et O, _____ Al - pha es et O.

Tune based on: Graupner 1728, no. 140, text: *Lübeckisches Gesangbuch* 1726, no. 9

Author: Heinrich Seuse (1295–1366)

English translation:

In dulci júbilo [In quiet joy]
 Let us our homage show
 Our heart's joy reclineth
 In praeseptio [in a manger]
 And like a bright star shineth
 Matris in gremio [in the mother's lap]
 Alpha es et O. [Thou art Alpha & Omega].

Source: *Bach Cantatas Website* n.d.

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Komm, heiliger Geist, Herre Gott
BuxWV 199

The image shows a musical score for the song "The Rose Tree". It consists of four staves: Descant, Treble, Tenor, and Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The Descant staff has a treble clef and a key signature of one flat. The Treble staff has a treble clef and a key signature of one flat. The Tenor staff has a treble clef and a key signature of one flat, with an octave 8 indicated below the staff. The Bass staff has a bass clef and a key signature of one flat. The music is written in a style that includes various note values, rests, and ornaments. The Descant staff features a series of eighth notes and a final ornament. The Treble staff has a series of eighth notes and a final ornament. The Tenor staff has a series of eighth notes and a final ornament. The Bass staff has a series of eighth notes and a final ornament.

6

Soprano (S): Treble clef, whole rest in measure 6, then eighth and sixteenth notes in measures 7-10.

Alto (A): Treble clef, eighth notes in measures 6-7, then eighth and sixteenth notes in measures 8-10.

Tenor (T): Treble clef, eighth notes in measures 6-7, then eighth and sixteenth notes in measures 8-10.

Bass (B): Bass clef, whole rest in measure 6, then eighth and sixteenth notes in measures 7-10.

The image shows a musical score for a four-part setting of "The Rose Tree". The staves are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats (B-flat major or D-flat minor), and the time signature is 4/4. The score begins with a treble clef and a key signature of two flats. The Soprano part starts with a treble clef and a key signature of two flats. The Alto part starts with a treble clef and a key signature of two flats. The Tenor part starts with a treble clef and a key signature of two flats. The Bass part starts with a bass clef and a key signature of two flats. The score includes a repeat sign at the end, indicating that the music should be repeated. The lyrics "The Rose Tree" are written below the staves.

17

S

A

T

B

8

w

22

S

A

T

B

8

28

S

A

T

B

8

32

S

A

T

B

8

36

S

A

T

B

8

41

S

A

T

B

46

S

A

T

B

51

S

A

T

B

56

S

A

T

B

Komm hei - li - ger — Geist, Her - re Gott, er - füll mit dei - ner gna - den
gut dei - ner glau - bi - gen herz, muth und sinn, dein brüns - tig lieb ent -
zünd in ihn'n. O Herr, durch dei - nes lich - tes glanz zu dem glau - ben ver -
samm - let hast das volck aus al - ler welt — zun - gen: das sey dir, Herr, —
- zu lob ge - sun - gen. Hal - le - lu - ja, Hal - le - lu - ja.

Tune based on: Bronner 1721, no. 167, text: *Lübeckisches Gesangbuch* 1726, no. 59

Author: Martin Luther (1483–1546)

English translation:

Come, Holy Spirit, Lord God,
fill with the goodness of your grace
the heart, spirit and mind of your believers,
kindle in them your ardent love !
O Lord, through the splendour of your light
you have gathered in faith
people from all the tongues of the world;
so that in your praise Lord, may there be sung
Halleluja! Halleluja!

Source: *Bach Cantatas Website* n.d.

Komm, heiliger Geist, Herre Gott

BuxWV 200

Descant

Treble

Tenor

Bass



5

S

A

T

B



10

S

A

T

B



15

S

A

T

B



20

S

A

T

B

Measures 20-23. The Soprano part features a trill on measure 21. The Alto part has a trill on measure 22. The Tenor and Bass parts have a trill on measure 23.

24

S

A

T

B

Measures 24-27. The Soprano part features a trill on measure 25. The Alto part has a trill on measure 26. The Tenor and Bass parts have a trill on measure 27.

29

S

A

T

B

Measures 29-33. The Soprano part features a trill on measure 30. The Alto part has a trill on measure 31. The Tenor and Bass parts have a trill on measure 32.

34

S

A

T

B

Measures 34-37. The Soprano part features a trill on measure 35. The Alto part has a trill on measure 36. The Tenor and Bass parts have a trill on measure 37.

39

S

A

T

B

44

S

A

T

B

48

S

A

T

B

52

S

A

T

B

Komm hei - li - ger — Geist, Her - re Gott, er - füll mit dei - ner gna - den
gut dei - ner glau - bi - gen herz, muth und sinn, dein brüns - tig lieb ent -
zünd in ihn'n. O Herr, durch dei - nes lich - tes glanz zu dem glau - ben ver -
samm - let hast das volck aus al - ler welt — zun - gen: das sey dir, Herr, —
zu lob ge - sun - gen. Hal - le - lu - ja, Hal - le - lu - ja.

Tune based on: Bronner 1721, no. 167, text: *Lübeckisches Gesangbuch* 1726, no. 59

Author: Martin Luther (1483–1546)

English translation:

Come, Holy Spirit, Lord God,
fill with the goodness of your grace
the heart, spirit and mind of your believers,
kindle in them your ardent love !
O Lord, through the splendour of your light
you have gathered in faith
people from all the tongues of the world;
so that in your praise Lord, may there be sung
Halleluja! Halleluja!

Source: *Bach Cantatas Website* n.d.

24

S

A

T

B

30

S

A

T

B

35

S

A

T

B

41

S

A

T

B

Kommt her zu mir, spricht Got - tes Sohn, all _ die ihr seydt _ be - schwe - ret
 nun, mit _ sün - den hart _ be - la - den! Ihr jun - gen alt, _ frau - en und
 mann, ich _ wil euch ge - ben was ich han, wil _ hei - len eu - ren scha - den.

Tune based on: Apel 1832, no. 87, text: *Lübeckisches Gesangbuch* 1726, no. 146

Author: Georg Grünwald (ca.1490–1530)

English translation:

Come to me, says God's Son,
 all you who are burdened,
 heavily laden with sins,
 people young and old, men and women,
 what I want to give you
 will cure your troubles.

Source: *Bach Cantatas Website* n.d.

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Lobt Gott, ihr Christen allzugleich
BuxWV 202

Descant

Treble

Tenor

Bass

6

S

A

T

B

11

S

A

T

B

17

S

A

T

B

Lobt Gott ihr Chris - ten al - le gleich, in sei - nem höchs - ten
 thron, der heut auff - schleust sein him - mel - reich, und
 schenckt uns sei - nen Sohn, und schenckt uns sei - nen Sohn.

Tune based on: Bronner 1721, no. 77, text: *Lübeckisches Gesangbuch* 1726, no. 14

Author: Nikolaus Herman (ca.1480–1561)

English translation:

Praise God, you Christains, all together,
 on his highest throne,
 who today unlocks his heavenly kingdom
 and bestows on us his son.

Source: *Bach Cantatas Website* n.d.

Mensch, willst du leben seliglich

BuxWV 206

Transposed a fourth up

Descant

Treble

Tenor

Bass

5

S

A

T

B

9

S

A

T

B

13

S

A

T

B

17

S

A

T

B

Measures 17-20 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part features a trill on the final note of measure 18. The Alto part has a long note in measure 18. The Tenor part has a long note in measure 18. The Bass part has a long note in measure 18.

21

S

A

T

B

Measures 21-24 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part features a trill on the final note of measure 21. The Alto part has a long note in measure 21. The Tenor part has a long note in measure 21. The Bass part has a long note in measure 21.

25

S

A

T

B

Measures 25-28 of a musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part features a trill on the final note of measure 25. The Alto part has a long note in measure 25. The Tenor part has a long note in measure 25. The Bass part has a long note in measure 25.

Mensch wilt du le - ben se - lig - lich, und bey Gott blei - ben e - wig - lich, so

sol - tu hal - ten die zehn ge - bot, die uns gab un - ser Her - re Gott. Ky - rie - e - leis.

Tune based on: Bronner 1721, no. 370, text: *Lübeckisches Gesangbuch* 1726, no. 77

Author: Martin Luther (1483–1546)

English translation:

O man, if thou wilt blessèd be
 And dwell with God eternally,
 Then shalt thou keep the Ten Commands
 Which God hath placed in our hands.
 Kyrieleis!

Source: *The Free Lutheran Chorale-Book* n.d.

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Nun bitten wir den heiligen Geist

BuxWV 208

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

17

S

A

T

B

21

S

A

T

B

25

S

A

T

B

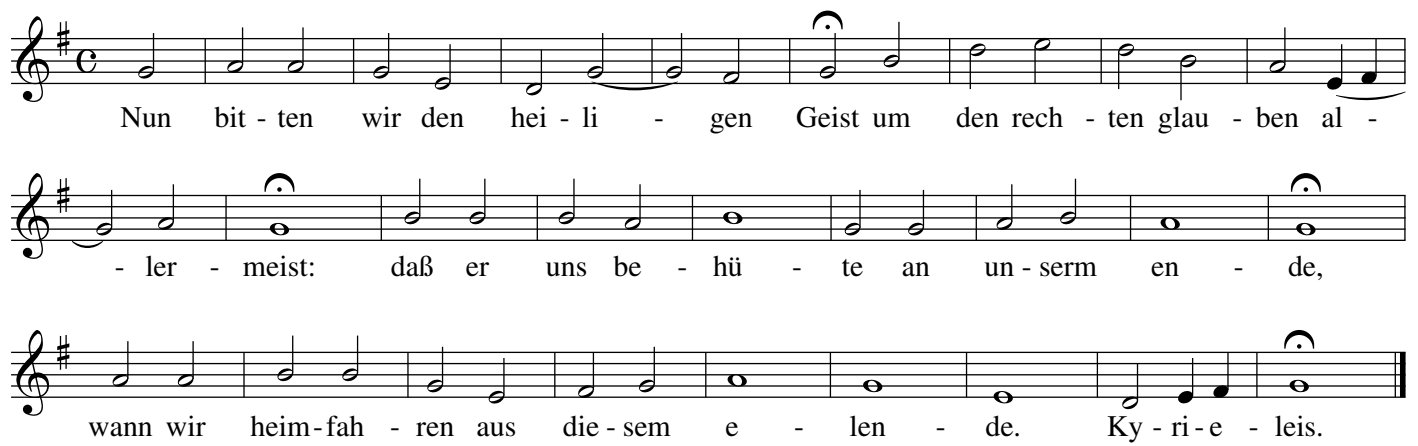
29

S

A

T

B



Tune based on: Bronner 1721, no. 55, text: *Lübeckisches Gesangbuch* 1726, no. 60

Author: Berthold von Regensburg (ca.1220–1272)

English translation:

We now beg the holy spirit
 for true belief above all
 so that he may watch over us at our end
 when we travel home from this miserable world.
 Lord, have mercy.

Source: *Bach Cantatas Website* n.d.

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Nun bitten wir den heiligen Geist

BuxWV 209

Descant

Treble

Tenor

Bass

This system contains the instrumental introduction for the piece. It features four staves: Descant (treble clef), Treble (treble clef), Tenor (treble clef with an 8va marking), and Bass (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a half rest on the Treble staff, followed by a series of eighth and sixteenth notes in the Descant, Treble, and Tenor parts, and a bass line in the Bass staff. The piece concludes with a final chord in the Treble and Tenor parts.

6

S

A

T

B

This system contains the first vocal entry, starting at measure 6. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano part begins with a melodic line marked with a fermata, followed by a series of eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with various note values and rests. The system ends at measure 9.

10

S

A

T

B

This system contains the second vocal entry, starting at measure 10. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano part continues with a melodic line marked with a fermata, followed by a series of eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with various note values and rests. The system ends at measure 13.

14

S

A

T

B

This system contains the third vocal entry, starting at measure 14. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano part continues with a melodic line marked with a fermata, followed by a series of eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with various note values and rests. The system ends at measure 17.

18

S

A

T

B

23

S

A

T

B

27

S

A

T

B

31

S

A

T

B

Nun bit - ten wir den hei - li - gen Geist um den rech - ten glau - ben al -

- ler - meist: daß er uns be - hü - te an un - serm en - de,

wann wir heim-fah - ren aus die - sem e - len - de. Ky - ri - e - leis.

Tune based on: Bronner 1721, no. 55, text: *Lübeckisches Gesangbuch* 1726, no. 60

Author: Berthold von Regensburg (ca.1220–1272)

English translation:

We now beg the holy spirit
for true belief above all
so that he may watch over us at our end
when we travel home from this miserable world.
Lord, have mercy.

Source: *Bach Cantatas Website* n.d.

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Nun komm, der Heiden Heiland
BuxWV 211

Descant

Treble

Tenor

Bass

This system contains the instrumental introduction for the piece. It features four staves: Descant (treble clef), Treble (treble clef), Tenor (treble clef with an 8va marking), and Bass (bass clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The Descant staff begins with a melodic line marked with a fermata and a wavy line. The vocal staves enter in the second measure with a sustained note, followed by a melodic line in the third measure.

5

S

A

T

B

This system contains the first vocal entry, starting at measure 5. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano staff has a rest in measure 5, followed by a melodic line in measure 6. The other voices enter in measure 5 with a sustained note, followed by a melodic line in measure 6. The system ends at measure 8.

9

S

A

T

B

This system contains the second vocal entry, starting at measure 9. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano staff has a rest in measure 9, followed by a melodic line in measure 10. The other voices enter in measure 9 with a sustained note, followed by a melodic line in measure 10. The system ends at measure 12.

13

S

A

T

B

This system contains the third vocal entry, starting at measure 13. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano staff has a melodic line in measure 13, followed by a rest in measure 14. The other voices enter in measure 13 with a sustained note, followed by a melodic line in measure 14. The system ends at measure 16.

16

S

A

T

B

This system contains measures 16, 17, and 18 of a musical score. The Soprano (S) part begins with a melodic line in measure 16, followed by a more active line in measure 17, and a rapid sixteenth-note passage in measure 18. The Alto (A) part provides harmonic support with sustained notes and a melodic line in measure 18. The Tenor (T) part has a melodic line in measure 16 and a more active line in measure 17. The Bass (B) part has a melodic line in measure 16 and a more active line in measure 17. The key signature is one flat (B-flat), and the time signature is 4/4.

19

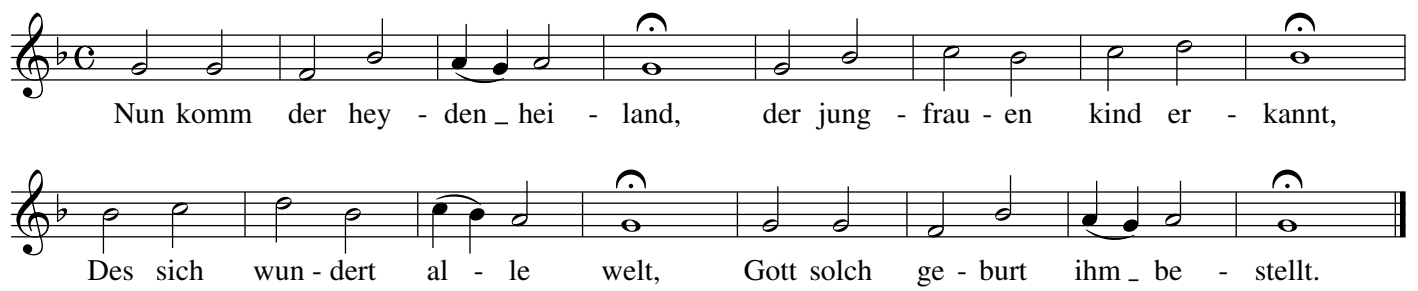
S

A

T

B

This system contains measures 19, 20, and 21 of a musical score. The Soprano (S) part has a melodic line in measure 19, followed by a more active line in measure 20, and a final melodic line in measure 21. The Alto (A) part has a melodic line in measure 19 and a more active line in measure 20. The Tenor (T) part has a melodic line in measure 19 and a more active line in measure 20. The Bass (B) part has a melodic line in measure 19 and a more active line in measure 20. The key signature is one flat (B-flat), and the time signature is 4/4.



Tune based on: Graupner 1728, no. 185, text: *Lübeckisches Gesangbuch* 1726, no. 1

Author: Martin Luther (1483–1546)

English translation:

Now come, Saviour of the gentiles,
recognised as the child of the Virgin,
so that all the world is amazed
God ordained such a birth for him.

Source: *Bach Cantatas Website* n.d.

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Puer natus in Bethlehem

BuxWV 217

Transposed a minor third up

Descant

Treble

Tenor

Bass

6

S

A

T

B

11

S

A

T

B

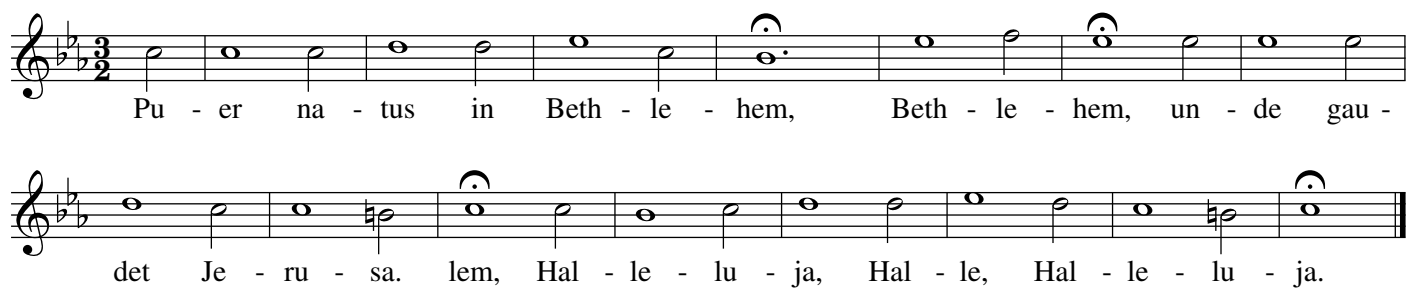
17

S

A

T

B



Tune based on: Müller 1718, no. 11, text: *Lübeckisches Gesangbuch* 1726, no. 15

Author: Unknown, 14. century

English translation:

A child is born at Bethlehem
for whom Jerusalem rejoices
Alleluja, alleluja.

Source: *Bach Cantatas Website* n.d.

Vater unser in Himmelreich

BuxWV 219

Transposed a fourth up

Descant

Treble

Tenor

Bass

This block contains the instrumental introduction of the piece. It features four staves: Descant (treble clef), Treble (treble clef), Tenor (treble clef with an 8va marking), and Bass (bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a half rest in the Treble and Tenor staves, followed by a series of eighth and sixteenth notes in the Descant and Bass staves, creating a rhythmic pattern.

S

A

T

B

This block contains the first vocal entry, starting at measure 6. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano part begins with a half rest, while the other parts enter with various rhythmic figures. The music is in B-flat major and common time.

S

A

T

B

This block contains the second vocal entry, starting at measure 11. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano part begins with a half rest, while the other parts enter with various rhythmic figures. The music is in B-flat major and common time.

S

A

T

B

This block contains the third vocal entry, starting at measure 16. It features four staves: Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef with an 8va marking), and Bass (B, bass clef). The Soprano part begins with a half rest, while the other parts enter with various rhythmic figures. The music is in B-flat major and common time.

21

S

A

T

B

26

S

A

T

B

30

S

A

T

B

34

S

A

T

B

Va - ter un - ser im him - mel - reich, der du uns al - le heis - sest
gleich brü - der seyn und dich ruf - fen an, und wilt das be - ten von uns
han: gib, daß nicht bet al - lein der mund, hilf, daß es geh aus her - zen - grund!

Tune based on: Graupner 1728, no. 226, text: *Lübeckisches Gesangbuch* 1726, no. 83

Author: Martin Luther (1483–1546)

English translation:

Our Father in the heaven Who art,
Who tellest all of us in heart
Brothers to be, and on Thee call,
And wilt have prayer from us all,
Grant that the mouth not only pray,
From deepest heart oh help its way.

Source: *Bach Cantatas Website* n.d.

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Von Gott will ich nicht lassen
BuxWV 220

Descant

Treble

Tenor

Bass

This system contains the instrumental introduction. The Descant part is in the treble clef and consists of five measures of whole rests. The Treble, Tenor, and Bass parts are in the common time signature (C) and begin with a whole rest in the first measure. The Treble part starts with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The Tenor part starts with a half note G3, followed by a dotted half note A3, and then a series of eighth and sixteenth notes. The Bass part starts with a half note G2, followed by a dotted half note A2, and then a series of eighth and sixteenth notes.

5

S

A

T

B

This system contains the first four measures of the vocal entry. The Soprano (S) part begins with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The Alto (A) part begins with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The Tenor (T) part begins with a half note G3, followed by a dotted half note A3, and then a series of eighth and sixteenth notes. The Bass (B) part begins with a half note G2, followed by a dotted half note A2, and then a series of eighth and sixteenth notes.

9

S

A

T

B

This system contains the next four measures of the vocal entry. The Soprano (S) part continues with a series of eighth and sixteenth notes. The Alto (A) part continues with a series of eighth and sixteenth notes. The Tenor (T) part continues with a series of eighth and sixteenth notes. The Bass (B) part continues with a series of eighth and sixteenth notes.

13

S

A

T

B

This system contains the final four measures of the vocal entry. The Soprano (S) part continues with a series of eighth and sixteenth notes. The Alto (A) part continues with a series of eighth and sixteenth notes. The Tenor (T) part continues with a series of eighth and sixteenth notes. The Bass (B) part continues with a series of eighth and sixteenth notes.

17

S

A

T

B

8

22

S

A

T

B

8

26

S

A

T

B

8

Von Gott will ich nicht las - sen, denn er läst nicht von mir: Rei - chet mir sei - ne
Führt mich auf rech - ter stras - sen, da ich sonst ir - re sehr:

hand, den a-bend als den mor - gen thut er mich wohl ver - sor - gen, sey wo ich woll im land.

Tune based on: Bronner 1721, no. 393, text: *Lübeckisches Gesangbuch* 1726, no. 188

Author: Ludwig Helmbold (1532–1598)

English translation:

I shall not abandon God
For he does not abandon me,
he leads me on the right way,
where I would otherwise go far astray,
he reaches out his hand to me.
Morning and evening
he takes good care of me
wherever I may be.

Source: *Bach Cantatas Website* n.d.

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Von Gott will ich nicht lassen

BuxWV 221

Transposed a fourth up

Descant

Treble

Tenor

Bass

S

A

T

B

S

A

T

B

S

A

T

B

12

S

A

T

B

15

S

A

T

B

18

S

A

T

B

21

S

A

T

B

24

S

A

T

B

Measures 24-25. Soprano (S) and Alto (A) sing in harmony. Tenor (T) has a solo line. Bass (B) is silent. The key signature has one flat (Bb).

26

S

A

T

B

Measures 26-28. All four voices (S, A, T, B) are active with complex melodic lines. The key signature has one flat (Bb).

29

S

A

T

B

Measures 29-31. The voices continue with complex melodic lines. The key signature has one flat (Bb).

Von Gott will ich nicht las - sen, denn er läst nicht von mir:
Führt mich auf rech - ter stras - sen, da ich sonst ir - re sehr:

Rei - chet mir sei - ne hand, den a - bend als den mor - gen thut

er mich wohl ver - sor - gen, sey wo ich woll im land.

Tune based on: Bronner 1721, no. 393, text: *Lübeckisches Gesangbuch* 1726, no. 188

Author: Ludwig Helmbold (1532–1598)

English translation:

I shall not abandon God
For he does not abandon me,
he leads me on the right way,
where I would otherwise go far astray,
he reaches out his hand to me.
Morning and evening
he takes good care of me
wherever I may be.

Source: *Bach Cantatas Website* n.d.

Wär Gott nicht mit uns diese Zeit
BuxWV 222

Descant

Treble

Tenor

Bass

7

S

A

T

B

13

S

A

T

B

19

S

A

T

B

25

S

A

T

B

This system contains measures 25 through 30 of a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a whole rest in measure 25, followed by a half note G4, a quarter note F#4, and a half note E4 in measure 26. The Alto part starts with a half note G4, a quarter note A4, a quarter note B4, and a half note A4 in measure 25. The Tenor part begins with a half note G3, a quarter note A3, a quarter note B3, and a half note A3 in measure 25. The Bass part starts with a half note G2, a quarter note A2, a quarter note B2, and a half note A2 in measure 25. The system concludes with a double bar line at the end of measure 30.

31

S

A

T

B

This system contains measures 31 through 36 of the musical score. The Soprano part has a half rest in measure 31, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note A4 in measure 32. The Alto part begins with a half note G4, a quarter note A4, a quarter note B4, and a half note A4 in measure 31. The Tenor part starts with a half note G3, a quarter note A3, a quarter note B3, and a half note A3 in measure 31. The Bass part begins with a half note G2, a quarter note A2, a quarter note B2, and a half note A2 in measure 31. The system concludes with a double bar line at the end of measure 36.

37

S

A

T

B

This system contains measures 37 through 42 of the musical score. The Soprano part has a half rest in measure 37, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note A4 in measure 38. The Alto part begins with a half note G4, a quarter note A4, a quarter note B4, and a half note A4 in measure 37. The Tenor part starts with a half note G3, a quarter note A3, a quarter note B3, and a half note A3 in measure 37. The Bass part begins with a half note G2, a quarter note A2, a quarter note B2, and a half note A2 in measure 37. The system concludes with a double bar line at the end of measure 42.

Wär Gott nicht mit uns die-se zeit, so soll Is - ra - el sa - gen: die so ein ar-mes
 Wär Gott nicht mit uns die-se zeit, wir hät-ten müßn ver - za - gen,
 häuff-lein sind, ver - acht't von so viel men-schen - kind, die an uns set-zen al - le.

Tune based on: Bronner 1721, no. 199, text: *Lübeckisches Gesangbuch* 1726, no. 229

Author: Martin Luther (1483–1546)

English translation:

If God were not upon our side,
 Then let Israel say it;
 If God were not upon our side,
 We had been quite dismayed.
 A poor, a lowly flock are we,
 'Gainst whom the world rails mightily
 And sets on us in anger.

Source: *Bach Cantatas Website* n.d.

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Wir danken dir, Herr Jesu Christ
BuxWV 224

Descant

Treble

Tenor

Bass

10

S

A

T

B

18

S

A

T

B

29

S

A

T

B

Wir dan-cken dir Herr Je - su Christ, daß du gen himm'l ge - fah - ren bist: O

star - cker Gott Im - ma - nu - el! Stärckt uns an leib, und an der seel. Hal - le - lu - ja.

Tune based on: Bronner 1721, no. 145, text: *Lübeckisches Gesangbuch* 1726, no. 57

Author: Nikolaus Selnecker (1530–1592)

English translation:

We give Thee thanks, Lord Jesus Christ,
 Ascended now above the skies.
 O God of strength, Immanuel,
 Grant strength to body, strength to soul.
 Alleluia!

Source: *The Free Lutheran Chorale-Book* n.d.

Editorial notes

This volume contains 28 chorale preludes by Dietrich Buxtehude (1637–1707) arranged for 4 recorders. All preludes belong to a group of basically four-part settings with an ornamented cantus firmus (chorale tune) as the upper part. The arrangements are based on the complete editions of Buxtehude's organ works prepared by Philipp Spitta, rev. by Max Seiffert (Buxtehude 1904) and Klaus Beckmann (Buxtehude 1995–1996)

The arrangements generally keep close to Buxtehude's chorale prelude. Many of the arrangements have been transposed to fit the range of recorders. For the same reason phrases have been transposed an octave up or down. Polyphonic phrases within a part have been modified to monophony.

Each prelude is accompanied by the underlying chorale tune as found in more or less contemporary collections of organ hymn settings with the text of the first stanza taken from the hymnal (*Lübeckisches Gesangbuch* 1726) used in Lübeck where Buxtehude was organist in the St. Mary's Church.

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